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**Physiognomy as a secret for the king. The chapter on physiognomy in the
pseudo-Aristotelian “Secret of Secrets”**

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DOI: <https://doi.org/10.1515/9783110642698-014>

Posted at the Zurich Open Repository and Archive, University of Zurich

ZORA URL: <https://doi.org/10.5167/uzh-181578>

Book Section

Published Version

Originally published at:

Forster, Regula (2019). Physiognomy as a secret for the king. The chapter on physiognomy in the pseudo-Aristotelian “Secret of Secrets”. In: Johnson, J Cale; Stavru, Alessandro. Visualizing the invisible with the human body : Physiognomy and ekphrasis in the ancient world. Berlin: De Gruyter, 321-345.

DOI: <https://doi.org/10.1515/9783110642698-014>

Science, Technology, and Medicine in Ancient Cultures

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Volume 10

Visualizing the invisible with the human body

Physiognomy and ekphrasis in the ancient world

Edited by
J. Cale Johnson and Alessandro Stavru

DE GRUYTER

The work on this volume as part of the project BabMed – Babylonian Medicine has been funded by the European Research Council (ERC) under the European Union's Seventh Framework Programme (FP7/2007–2013; Project No. 323596).



European Research Council
Established by the European Commission

ISBN 978-3-11-061826-6
e-ISBN (PDF) 978-3-11-064269-8
e-ISBN (EPUB) 978-3-11-064268-1
ISSN 2194-976X



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Library of Congress Control Number: 2019935643

Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the Internet at <http://dnb.dnb.de>.

© 2019 J. Cale Johnson and Alessandro Stavru, published by Walter de Gruyter GmbH, Berlin/Boston
The book is published with open access at www.degruyter.com.

Typesetting: Integra Software Services Pvt. Ltd.

Printing and binding: CPI books GmbH, Leck

www.degruyter.com

13 Physiognomy as a secret for the king. The chapter on physiognomy in the pseudo-Aristotelian “Secret of Secrets”

The pseudo-Aristotelian “Secret of Secrets” (Arabic *Sirr al-asrār*, Latin *Secretum secretorum*) is an Arabic compilation dating probably from the late 10th century CE.¹ It is one of the most influential works of the Middle Ages, both in its original Arabic version as well as in its many translations and adaptations. In the main preface, the work is presented as an epistle by Aristotle to Alexander the Great: Aristotle is said to have written the epistle when he had become too old to accompany his pupil on his military expeditions. The text replaces him as Alexander’s teacher and gives Alexander all the knowledge he needs to rule successfully. The treatise therefore can be read as a mirror for princes, though it also has a decidedly encyclopaedic character.²

The Arabic *Sirr al-asrār* circulates in two different versions – a long and a short form³ – and contains a chapter on physiognomy inserted at different places in these versions. Furthermore, the chapter is not always of the same length. However, it obviously forms an essential part of the text, as we do not know an Arabic version of the *Sirr al-asrār* that excludes it completely.⁴ Besides, the chapter on physiognomy was quite successful on its own, as there are manuscripts that contain only this section.⁵ This success is striking insofar as the chapter is competing with another pseudo-Aristotelian text, the *Physiognomy* translated into Arabic by Ḥunayn b. Ishāq.⁶ We can therefore conclude that the *Sirr al-asrār*’s way of presenting physiognomy was quite appealing to potential readers, beyond the simple fact that the chapter was attributed to Aristotle.

In the long form of the *Sirr al-asrār*, the chapter on physiognomy is included in the second section of the text. This is the section on the behaviour of the king, which is by far the longest section of the work. It starts with the behaviour of the king proper, such as how he should speak and dress. Then, two subsections follow, one on astrology and a very long one about medicine. The physiognomy, then, is the last subsection.

1 For this dating, see Forster 2006, 11–19. Even if we assume that the *Rasā’il Ikhwān al-ṣafā’* should be seen as an early 10th century compilation (see de Callatāy 2014, 262), this dating of the *Sirr al-asrār* remains valid.

2 See Forster 2006, 108–111.

3 Which one is older, whether one of them developed out of the other or whether they both stem from a common archetype, remains an open question at the moment, see Forster 2006, 20–30.

4 Forster 2006, 91.

5 Forster 2006, 14 and 91.

6 Ghersetti 1999, ix–xi.

Notes: This article is based largely on my doctoral dissertation (Forster 2006).

Physiognomy here is presented as a science important for the correct behaviour of the king, but also as having close relations to medicine.⁷

The chapter on physiognomy itself consists of three parts: (1) a theoretical introduction, (2) the famous story about Hippocrates and Polemon, and (3) a detailed description of bodily parts and their meaning for determining the character of the person in question. While this is the normal form and position of the chapter on physiognomy in the long form of the *Sirr al-asrār*, there is at least one manuscript⁸ that drops both the introduction and the story about Polemon and Hippocrates, and places the remaining part at the end of the *Sirr al-asrār*'s section about justice (see table below). Through this relocation, physiognomy becomes an instrument to

Section	Long Form (in 10 sections)	Long Form (Riyadh MS)	Short Form (in 8 sections)	Short Form (in 7 sections)
1	Types of kings	Types of kings	Types of kings	Types of kings
2	1) Behaviour 2) Astrology 3) Medicine 4) Physiognomy (Introduction, Polemon and Hippocrates, Details)	1) Behaviour 2) Medicine	1) Behaviour 2) Astrology	1) Behaviour 2) Astrology
3	Justice	1) Justice 2) Physiognomy (Details)	Justice	Justice
4	Ministers	Ministers	1) Ministers 2) Scribes 3) Tax clerks	1) Ministers 2) Scribes 3) Tax clerks
5	Scribes	Scribes	Ambassadors	Ambassadors
6	Ambassadors	Ambassadors	Army	1) Army 2) Warfare 3) Physiognomy (Introduction, Details)
7	Tax clerks	Tax clerks	1) Warfare 2) Physiognomy ([Introduction], Details) 3) Medicine	Medicine Occult sciences
8	Army	Army	Occult sciences	
9	Warfare	Warfare		
10	Occult sciences	Occult sciences		

⁷ For the close relationship of physiognomy and medicine see Gherseti 2001; Gherseti 2007; Hoyland 2007, 241.

⁸ Riyadh, King Faisal Center for Research and Islamic Studies, 2815.

guarantee the justice of the king: to know about physiognomy is no longer a question of good behaviour, but a question of justice, which is the basis of a prospering state.

The short form of the *Sirr al-asrār* shows a structure that is similar to the manuscript just mentioned: most manuscripts of the short form leave out the story about Polemon and Hippocrates.⁹ Some manuscripts have an even shorter chapter, leaving out the introduction as well.¹⁰ Furthermore, the chapter is located at a point that is much later in the text. It usually comes after the sections on the army and on warfare, and before the subsection on medicine and the occult sciences.¹¹ In this way, physiognomy maintains its close connection with medicine, but is shifted from being a science important for the king's behaviour to being one of the many sciences included in the work. The *Sirr al-asrār* becomes, thereby, less of a mirror for princes and more of an encyclopaedia.

The introduction

In the introduction of the chapter, Aristotle explains that physiognomy is a knowledge that Alexander cannot live without.¹² But most of all, it is a true science,¹³ and the section ends with a declaration that the author could give a clear proof of its truth, but that this would take too long. Its importance can also be shown by the fact that already “the ancients” (*al-awā'il*)¹⁴ have practised it: Here, the compiler of the *Sirr al-asrār* obviously has not been very careful: the “ancients” are – in medieval Arabic literature – usually the Greeks, but the alleged author Aristotle himself is Greek and would not talk like that about the “ancients”.

The section on the bodily details starts with yet another introduction, which again emphasises the importance of physiognomy, but also explains its theoretical foundation. The uterus is compared with a pot: the embryo gets cooked, and in this process acquires certain properties. If it is cooked too little, the person will be blond and blue-eyed, signs which are, therefore, indications of a defective character.¹⁵ This comparison invokes not only a medical discourse, but also an alchemical one, where the lesser metals are said to have been “ripened” for too short a time.¹⁶

⁹ Forster 2006, 91.

¹⁰ Forster 2006, 91.

¹¹ See Forster 2006, 24–25, 91; a different analysis of the text's structure is offered by Manzalaoui 1974, 166–170.

¹² Ed. Badawī 1954, 116.

¹³ See also Ghersetti 2007, 281–282 and Hoyland 2007, 238–239.

¹⁴ See Ghersetti 2007, 282.

¹⁵ Ed. Badawī 1954, 118.

¹⁶ See Ullmann 1972, 257. That the metals are the children of the earth and that the vile metals should return to the ‘womb’ to ripen are the central motives of the *Risālat al-Tāj* (“The epistle of the Crown”),

The story of Polemon

One more argument for the truth of physiognomy follows in the second subsection: the story about Hippocrates and Polemon. In antique sources, the same story is told about Socrates and Zopyrus.¹⁷ By introducing Polemon, the *Sirr al-asrār* takes the most prominent physiognomist of all times¹⁸ as its protagonist; by replacing Socrates by Hippocrates, it emphasises the link between physiognomy and medicine.¹⁹ In the story, the pupils (*talāmidha*) of Hippocrates draw his picture and bring it to Polemon asking him to give his opinion. He considers it and says: “This is a cheat, a godless man, who loves fornication.”²⁰ The pupils become so angry that they want to kill him, explaining that this is indeed a picture of the learned Hippocrates. Polemon insists on simply having given his judgement according to his art. They then go back to Hippocrates and report what happened. Hippocrates reacts as follows:

Hippocrates said to them: “Polemon said the truth! By God, he was not wrong by a single letter in what he has explained. This is my property and my characteristic. But after I had realised that these things are ugly, I restrained myself (*nafsi*) from them and my intellect conquered my passions.”

This adds to the excellence of Hippocrates, because philosophy is but the control of the passions.²¹

The story, which is meant to be told in praise of physiognomy, actually ends up praising philosophy:²² physiognomy can describe someone’s disposition, but how he or she will develop, is impossible to say. The importance of physiognomy as a science for the ruler is, therefore, limited.

The detailed rules

The physiognomic rules are presented in a list, ordered more or less from head to heel (*a capite ad calcem*). This means that the model followed is not physiognomic such as that of the Pseudo-Aristotelian *Physiognomy* or of Polemon’s *Physiognomy* (where the order followed is from the feet upwards), but rather a medical one, where the

attributed to Mary the Copt (see MS Cairo, Dār al-kutub, Kīmiyā’ majmū’a 23, fols. 39r–40v).

¹⁷ Whether the *Sirr al-asrār* is the oldest text replacing Socrates and Zopyrus by Hippocrates and Polemon, is a problem not yet solved. See Swain 2007, 6; Hoyland 2007, 237; Ghersetti 2007, 283.

¹⁸ See Hoyland 2007, 235–236 and also Ghersetti 1999, ix.

¹⁹ See Swain 2007, 7.

²⁰ Ed. Badawī 1954, 117.

²¹ Ed. Badawī 1954, 117.

²² See Ghersetti 2007, 283.

head-to-foot-structure is the standard.²³ In addition, the introduction of this section²⁴ talks about the way someone might look at Alexander. Instead of a constant trait, it is a kind of behaviour that here becomes the object of physiognomy – something that is found already in the work of Polemon.²⁵

At both the beginning and the end of this subsection, we find a description of the most excellent person.²⁶ These two descriptions are, generally speaking, very similar, though the second one is much longer. They are based on the Aristotelian idea of the middle way, also prominent in medical writings. Only in one respect do they diverge substantially: While the first one recommends a man with black hair,²⁷ as does the section on hair, the second description of the perfect man describes a man with reddish hair (*aṣḥab*).²⁸ Both descriptions end on a similar note: as can be expected in a mirror for princes, they tell Alexander that he should choose such a person as his companion. At the beginning we read:

This is the most balanced natural disposition; be satisfied with it for yourself and for your companions.²⁹

This sounds very much like a medical discourse on balance, but it is relocated in the context of a mirror for princes. The end of the second description reads quite similarly:

Alexander, if you find someone of this characteristic, chose him for yourself and give him power over the affairs of your flock and over your concerns. Alexander, you must not hurry in your judgement based on one sign only. But collect all your evidence. And if you have opposing evidence, go for the stronger and more convincing, and you then will attain your goals and be successful with the help and generosity of God, the Sublime. God is the one who grants success.³⁰

Here, the political dimension becomes clearer, as the person will also be responsible for Alexander's subjects. Furthermore, a *caveat* is added: as shown in the story about Hippocrates and Polemon, judging a man's character by physiognomy is not an easy thing to do. Whether Alexander will be able to know what exactly "stronger and more convincing" signs are remains an open question.

²³ See Ghersetti and Swain 2007, 319.

²⁴ Ed. Badawī 1954, 117–118.

²⁵ See Hoyland 2007, 247.

²⁶ Ed. Badawī 1954, 118 and 123–124. For similar descriptions and their principles, see Ghersetti 1996, esp. 123–125.

²⁷ Ed. Badawī 1954, 118.

²⁸ Ed. Badawī 1954, 123.

²⁹ Ed. Badawī 1954, 118.

³⁰ Ed. Badawī 1954, 124.

In its enumeration of bodily parts and their meanings, the *Sirr al-asrār* makes clear that the beautiful body is a sign of a beautiful soul; the imperfect, handicapped body, on the other hand, is the sign of a corrupted soul. Furthermore, it should be noted that three elements quite common in physiognomic writings are missing from the *Sirr al-asrār*: it does not use comparisons with animals, it does not discuss different ethnic groups, and it does not discuss any specifics of gender.³¹

Sources

In general, it is difficult to prove dependencies between physiognomic texts. As noted by Hoyland, the *Sirr al-asrār*'s "categories, style, and vocabulary [...] owe much to Polemon".³² However, Polemon was not the main source of the compiler of the *Sirr al-asrār*. For his detailed list of physical signs and their meaning, he seems to have used Abū Bakr al-Rāzī's (d. 313/925 or 323/935) *al-Manṣūrī fī l-ṭibb*,³³ a medical work that contains a section on physiognomy, structured like the section of the *Sirr al-asrār* in a top-down order.³⁴

Though these two sections could also go back to a shared source, they are so close, even in their very phrasing, that it seems probable that the compiler of the *Sirr al-asrār* used al-Rāzī's text as his main source, though probably a version to some extent different from the modern edition. In addition, he might have made use of other physiognomic texts not yet identified.

When comparing al-Rāzī's list with the one from the *Sirr al-asrār* (see Appendix), it is striking that they present the same body parts in the same order: hair, eye and eyebrow, nose, forehead, mouth, face, ear, voice and speech, neck, belly, back and shoulders, arms, palm, feet, legs, hamstrings, step and, finally, the most excellent person of all.³⁵ In the details, however, the two texts show substantial differences. Usually, the *Sirr al-asrār* has a shorter text. For example, its section on the colour of the hair is much shorter than al-Rāzī's, and the section on the eye is hardly recognisable. However, at some points, the *Sirr al-asrār* has longer explications than al-Rāzī, for example about the nose, speech and the movements of the body. For the time being, it is impossible to tell whether these elements were taken from a text of al-Rāzī's different from the one edited or whether the compiler of the *Sirr al-asrār* used more than one source for this section – or even added elements of his own invention. However,

³¹ Swain 2007, 13.

³² Hoyland 2007, 244.

³³ Thomann 1997, 6–7.

³⁴ Al-Rāzī 1408/1987, 99–105.

³⁵ In contrast, the London MS discussed in section 5 which seems to represent an early version of the chapter on physiognomy, has a few inversions compared with the *Sirr al-asrār* (see below).

the most striking element of the *Sirr al-asrār*'s detailed list remains its focus on the usefulness of physiognomic considerations for Alexander as a ruler.³⁶ The medical source has clearly been put to use as an example of the mirror for princes genre.

Outlook: Latin and German physiognomies

From Arabic, the *Sirr al-asrār* was translated into Persian and Turkish, but also into Castilian, Hebrew and Latin. From Latin, it made its way into most European vernaculars.³⁷

Of the two Latin translations, only the later one contains the chapter on physiognomy. This is one of the few examples of a translation from Arabic into Latin stemming from the Holy Land. It was executed by a certain Philip of Tripoli around 1232,³⁸ and nowadays, exists in at least 350 manuscripts³⁹ and several early prints. The chapter on physiognomy is – just as in some of the Arabic versions – not a part of the section on the behaviour of the king. Rather, in the most common configuration of Philip's text, it forms the very last chapter of the work. In this way, it is far removed from both medicine and the occult sciences, but also from the behaviour of kings and from the chapters on the appointment of staff. As the very last piece of advice for Alexander, physiognomy might here be seen as the culmination of Aristotle's knowledge.

There are, however, other versions of Philip's Latin text available, the most prominent of these being the adaption by Roger Bacon.⁴⁰ Here, physiognomy is still positioned at the very end of the text, but Bacon has also kept some other subsections on the occult sciences, which are otherwise missing from the Latin. This structure presents physiognomy as only one among many occult sciences, and perhaps as less of a culmination than in the standard Latin text.

The chapter on physiognomy seems to have been considered an important part of the text in the Latin transmission, as it is – contrary to other chapters – not usually left out. However, its form was not seen as canonical. This can be seen, if we look at a specific German translation from the Latin: This translation, the *Zimmersches Secretum secretorum*, was executed by an anonymous Cistercian nun from the convent of Zimmern in Swabia, in the year 1282, only fifty years after the translation from Arabic into Latin.⁴¹ All versions of the *Zimmersches Secretum* show a very interesting form of the chapter on physiognomy: instead of the details as found in the

³⁶ See above section 3.

³⁷ See for example Williams 2003a; Williams 2003b; Forster 2006, 43–48, 113–240.

³⁸ Williams 2003a, 109.

³⁹ Forster 2006, 120.

⁴⁰ Ed. Steele 1920.

⁴¹ Forster 2006, esp. 167.

Arabic and in Philip's Latin translation, the details are taken – in one version almost completely, in another at least to a large extent – from Hugo Ripelin's *Compendium theologiae veritatis*.⁴² Ripelin, who died in 1268, was a Dominican from Strasbourg, and his *Compendium* was one of the most influential books of the time. As for the physiognomy of the *Zimmersches Secretum*, we can assume that the translator was working from a Latin manuscript that had part of Ripelin's text as marginalia – the German-speaking nun, however, by fusing both physiognomies, created a new physiognomy of her own.

The *Sirr al-asrār*'s chapter on physiognomy draws on both clearly physiognomic sources, but also on medical sources. Located at different positions within the text, the *Sirr al-asrār* sometimes stresses physiognomy's importance for the ruler, but at other times its connection with the occult sciences. The sense of it as a science important for the king gets lost sometime in its long history of reception. When an anonymous Swabian nun incorporates extracts from a theological encyclopaedia into her own physiognomy, we have left behind the mirror for princes genre completely.

Appendix

The physiognomic details in Abū Bakr al-Rāzī's *al-Manṣūrī fī l-ṭibb* compared with the corresponding section of the pseudo-Aristotelian *Sirr al-asrār*

Elements that seem to be new to the *Sirr al-asrār* in comparison with the edited text of al-Rāzī are underlined.⁴³

al-Rāzī, <i>al-Manṣūrī fī l-ṭibb</i> , translation	al-Rāzī, <i>al-Manṣūrī fī l-ṭibb</i> , ed. al-Ṣiddīqī 1408/1987, 97–107	<i>Sirr al-asrār</i> , ed. Badawī 1954, 119–124	<i>Sirr al-asrār</i> , translation
On the signs of the hair	[97] في دلائل الشعر:		
Soft hair is a sign of cowardice	الشعر اللين يدل على الجبن	فالشَّعْرُ اللين يدل على الجبن و يرد الدماغ وقلة الفطنة.	Soft hair is a sign of cowardice, of a cold brain and of a lack of intelligence.
and coarse of courage.	والخشن على الشجاعة.	والشعر الخشن دليل الشجاعة وصحة الدماغ.	Coarse hair is a sign of courage and of a sound brain.

⁴² Förster 2006, esp. 173 and 176–177.

⁴³ I should like to thank Emily Cottrell for double-checking the Arabic texts and correcting my translations.

Much hair on the belly is a sign of the lecherous and much hair on the backbone is a sign of courage.	وكثرة الشعر على البطن يدل على الشبق وكثرة الشعر على الصلب يدل على الشجاعة.		
Much hair on the shoulders and the neck is a sign of stupidity and boldness.	وكثرة الشعر على الكتفين والعنق دليل على الحمق والجرأة.	وكثرة الشعر على الكتفين والعنق يدل على حماقة والجرأة.	Much hair on the shoulders and the neck is a sign of stupidity and boldness.
Much hair on the breast and the belly is a sign of a lack of intelligence.	وكثرة الشعر على الصدر والبطن دليل على قلة الفطنة.	وكثرة الشعر على الصدر والبطن يدل على الوحشة في الطبع وقلة الفهم وحب الجور.	Much hair on the breast and the belly is a sign of a cheerless nature, a lack of understanding and love of tyranny.
Hair that stands on the head and on the whole body is a sign of cowardice.	والشعر القائم على الرأس وعلى جميع البدن دليل على الجبن.		
On the signs of the colour في دلائل اللون:			
The red-blond colour is a sign of much blood and heat.	اللون الأشقر الأحمر يدل على كثرة الدم والحرارة.	والشقرة دليل الحمق وكثرة الغضب والتسلط.	Blond is a sign of stupidity, much anger and dominion.
The colour that is between white and red is a sign of a balanced disposition, if the skin is at the same time thin-haired.	واللون الذي بين الأبيض والأحمر يدل على اعتدال المزاج، وإذا كان الجلد معه أزرع.		
One whose colour is like a flame of fire, is rash and mad. One whose colour is gently red is ashamed.	ومن كان لونه مثل لهيب النار فهو عجول مجنون. ومن كان لونه أحمر رقيقاً فهو مستح.		
One whose colour is green-black is ill-natured.	ومن كان لونه أخضر أسود فهو سيئ الخلق.	والأسود يدل على الأناة وحب العدل – والتوسط بين هذين.	Black is a sign of balance and love of justice. The intermediate is between these two.
On the signs of the eye [98] في دلائل العين:			
One whose eyes are large is lazy. One whose eyes are hollow is a smart fellow and wicked. One whose eyes are protruding is impudent, enervated and extremely ignorant.	من عظم عيناه فهو كسلان. ومن كانت عيناه غائرتين فهو داهية خبيث. ومن كانت عيناه جاحظتين فهو وقح مهزال جاهل على الأكثر.	من عظم عيناه وجحظتا فهو محسود وقح كسلان غير مأمون ولا سيما إذا كانت زرقاء.	One whose eyes are large and protruding is envious, impudent, lazy and not to be trusted, especially if they are blue.

	ومن كانت عيناه متوسطتين مانلتين إلى الغور والكحلة والسواد فهو يقظان فهيم.	One whose eyes are intermediate, tending to be deep, dark and black, is alert and understanding.
If the eye is set in the length of the body, the person is cunning and wicked.	وإذا كانت العين ذاهية في طول البدن فصاحبها مكار خبيث.	وإن كانتا ذاهيتين في طول البدن فصاحبهما خبيث.
One whose pupil is of extreme blackness is a coward.	ومن كانت حدقته شديدة السواد فهو جبان.	
One whose eye resembles the eyes of goats in its colour is ignorant.	ومن كانت عينه تشبه عين الأعز في لونها فهو جاهل.	ومن كانت عيناه يشبهان عيون البهائم في الجمود وبعد الملاحظة فهو جاهل غليظ الطبع.
One whose eyes move fast and sharply and is of a piercing look is cunning, artful and a thief.	ومن كانت عيناه تتحركان بسرعة وجدة وكان حاد النظر فهو مكار محتال لص.	ومن تحركت عيناه بسرعة وجدّة نظر فهو محتال لص متربص.
One whose eyes move slowly as if they were rigid is someone of thought and cunning.	ومن كانت حركة عينيه بطيئة كانها جامدة فهو صاحب فكر ومكر.	
One whose look is similar to the look of women without being effeminate is lecherous and vainglorious.	ومن كان في نظره مشابهة لنظر النساء من غير تخنيث فهو شبق صلف.	
If the gaze of a man is like that of young men, and if in his eyes and in the whole face is laughter and happiness, he will live long.	وإذا كان في نظر الرجل مشابهة من نظر الصبيان وكان فيها وفي جملة الوجه ضحك وفرح فإنه طويل العمر.	
If the eye is big and trembling, the person is lazy, inactive and loves women.	وإذا كانت العين عظيمة مرتعدة فصاحبها كسلان بطال محب للنساء.	
If the eye is small, blue and trembling, the person is of very little modesty, artful and loves women.	وإذا كانت العين صغيرة زرقاء مرتعدة فصاحبها قليل الحياء جدا محتال محب للنساء.	

And if the eye is red like live coal, the person is evil and bold.	وإذا كانت العين حمراء مثل الجمر فصاحبها شرير مقdam.	وإن كانت العين حمراء فصاحبها شجاع مقdam.	And if the eye is red, the person is <u>courageous</u> and bold.
The black pupil is a sign of laziness and silliness.	والحدقة والسوداء دليل على كسل وبلافة.		
And a blue eye in which's blue is yellow as if it had been dyed with saffron is a sign of a very bad nature.	والعين الزرقاء التي في زرقتها صفرة كأنما قد صبغت بالزعفران تدل على رداءة الأخلاق جدًا.		
One whose pupils tend towards whiteness due to the strength of their blueness is a coward. One whose eyes are yellow is a coward. A lot of spots in the eye around the pupil are a sign that the person is evil.	ومن كانت حدقتاه مائلتان إلى البياض لشدة زرقتهما فهو جبان. ومن كانت عيناه صفراوين فهو جبان. والنقط الكثيرة في العين حوالي الحدقة تدل على أن صاحبها شرير.		
And if [they] are in a blue eye, it is worse.	وإن كانت في عين زرقاء كانت أشر.		
The eye that has something like a collar around it is a sign that the person is envious, malicious, enervated, a coward and evil.	والعين التي حولها مثل الطوق تدل على أن صاحبها حسود حقود ومهزال وجبان شرير.		
The eye that is similar to the eye of the cow is a sign of stupidity.	والعين الشبيهة بأعين البقر تدل على الحمق.		
If the pupil is black with yellow in it as if it were gilded, the person is murderous and blood-shedding.	وإذا كانت الحدقة سوداء فيها صفرة كأنها مذهبة فصاحبها قتال سفاك للدماء.		
As for the eye that is facing upwards and is similar to that of cows, if it is at the same time red and big, the person is ignorant, a fornicator and a heavy drinker.	والعين المنقلبة إلى فوق شبه أعين البقر إذا كانت مع ذلك حمراء عظيمة كان صاحبها جاهلاً زانياً سكيراً.		

The most laudable eye is the bluish-black. And if the blue-ness is not very shiny and there is no yellow or red in it, this is a sign of a good nature.	وأحمد العيون هي الشهل. وإذا لم تكن الشهلة شديدة البريق ولا يظهر عليها صفرة ولا حمرة فإنها تدل على طبع جيد.		
[As for] the blue eye that shines with yellow and green like the turquoise, the persons are wicked.	والعين الزرقاء التي تبرق بصفرة [99] والخضراء كالفيروزج أصحابها أردياء.	وأردأ العيون الزرق الفيروزجية؛	The worst eyes are the blue, turquoise-coloured;
And if they have in them at the same time red spots like blood or white ones, the person is the worst and most wicked of men.	فإن كان فيها مع ذلك نقط حمرة مثل الدم أو بيض، فإن صاحبها شر الناس وأدها هم.	فإن كان حواليتها نُقَط بيض أو سود أو أحمر، فإن صاحبها شر الناس وأردأهم.	and if there are white, black or red spots around them, the person is the worst and most wicked of people.
If the pupil is as if it were bulging and if the rest of the eye is stiff, the person is stupid.	وإذا كانت الحشفة كأنها ناتئة وسائر العين لاطى فصاحبها أحمق.		
If the eye is small and hollow, the person is cunning, envious and wicked.	وإذا كانت العين صغيرة غائرة فصاحبها مكار حسود خبيث.		
If the eye is bulging and small like the eye of the crab, it is a sign of stupidity and an inclination to lust.	وإذا كانت العين ناتئة صغيرة بمنزلة عين السرطان دل على الجهل والميل إلى الشهوات.		
If the eye is small and of agile movement and blinks much, the person is bad and treacherous. If the eyelid is broken or twisted without reason, the person is a liar, cunning and stupid.	وإذا كانت العين صغيرة خفيفة الحركة كثيرة الطرف فصاحبها رديء خداع وإذا كان الجفن من العين منكسراً أو ملتوياً من غير علة فصاحبها كذاب مكار أحمق.		
The person with an eye that shivers a lot is evil if the eye is small. If it is big, he is less bad but more stupid.	وصاحب العين الكثيرة الرعدة شرير إن كانت عينة صغيرة. وإن كانت عظيمة، نقص من الشرر وزاد في الحمق.		
The person with very blue eyes is evil and a traitor.	وصاحب العين الزرقاء الشديدة الزرقة شرير خائن.		

The eye that is always blinking is a sign of cowardice and madness.	العين الدائمة تدل على الجبن والجنون.
One whose pupils are tending to be white because of their extreme blueness is a coward.	ومن كانت حدقتاه مائلتان إلى البياض لشدة الزرقة فهو جبان.
On the signs of the eyebrow في دلائل الحاجب:	
[As for] the very hairy eyebrow, the person is anxious, full of sorrow and of weak speech.	الحاجب الكثير الشعر ، صاحبه كثير الهم والحزن، غث الكلام. [120] والحاجب الكثير الشعر يدل على العيِّ وغث الكلام.
If the eyebrow is long and stretches until the temple, the person is haughty, proud and vainglorious.	وإذا كان الحاجب طويلًا ممتدًا إلى الصدغ فصاحبه تباه متكبر صلف. فإن كان الحاجب ممتدًا إلى الصدغ فصاحبه تباه صلف.
And likewise, one whose eyebrows tend to run at the side of the nose downwards and at the side of the temple upwards is vainglorious and dull-witted.	وكذلك من كان حاجبه يميل من ناحية الأنف إلى أسفل ومن ناحية الصدغ إلى فوق فإنه صلف أبله.
	ومن رقق حاجبه واعتدل في الطول والقصر وكان أسود فهو يقظان فهم.
On the signs of the nose في دلائل الأنف:	
One whose tip of the nose is thin loves quarrels.	من كان طرف الأنف منه دقيقًا فهو محب للخصومة.
One whose nose is thick and filled, he lacks understanding.	ومن كان أنفه غليظًا ممتلئًا فهو قليل الفهم.
	إذا كان الأنف رقيقًا فصاحبه نزق.
One whose tip of the nose is thin and long is inconstant and irresolute.	ومن كان طرف أنفه دقيقًا طويلًا فهو طيَّاش [100] خفيف.
One who is flat-nosed is lecherous.	ومن كان أفطس فهو شبق. ومن كان أفطس فهو شبق.
	إذا كان الأنف رقيقًا فصاحبه نزق.
	ومن كان أنفه طويلًا يكان يدخل في فمه فهو شجاع.
	ومن كان أفطس فهو شبق.

One whose nose-holes are very wide open is irascible.	ومن كان أنفه شديد الانفتاح فهو غضوب. والانتفاخ فهو غضوب.	ومن كان أنفه شديد الانفتاح فهو غضوب.	One whose nose is very wide open is irascible.
		وإن كان الأنف غليظ الوسط مائلا إلى الفطس فهو مهذار كذوب.	If the nose is thick in the middle and tends to be flat, he is babbling and lying.
		وأعدل الأنوف ما كان غير طويل فاحش، وكان غلظه متوسطاً إلى الطرف، حسناً غير فاحش.	The most regular nose is the one that is neither long nor immoderate, and if its thickness is intermediate to a beautiful extent, not immoderate.
On the signs of the forehead	في دلائل الجبهة:	الجبهة:	The forehead:
One whose forehead is flat and has no wrinkles in it is quarrelsome and stirs mischief.	من كانت جبهته منبسطة لا غضون فيها فهو مخاصم شغب.	الجبهة المنبسطة التي لا غضون فيها دليل على المخاصمة والشغب والرقاعة والصلف.	A flat forehead without wrinkles is a sign of quarrel, mischief, foolishness and vainglory.
One who has a frowning forehead tending to the middle, is irascible.	ومن كان مقطب الجبهة مائلاً إلى الوسط فهو غضوب.		
One whose forehead is big is lazy.	ومن كانت جبهته عظيمة فهو كسلان.		
One whose forehead is small is ignorant.	ومن كانت جبهته صغيرة فهو جاهل.		
One whose forehead is very wrinkled is vainglorious.	فريشك متعجب تنالك نمو فلص وف نوض غلأ.		
		ومن كان جبهته متوسطة في السعة والتواء وكان فيها غضون فهو صدوق فهو يقظان حاذق.	One whose forehead is of intermediate width and protuberance and has some wrinkles, he is trust worthy, understanding, alert and skilful.
		ومن كانت جبهته ظاهرة التواء فهو سبكت متوقف في الأمور حازم.	One whose forehead is visibly protuberant is taciturn, hesitant in [his] affairs and prudent.

On the signs of the mouth, the lip and the teeth	في دلائل الفم والشفة والأسنان:	الفم: The mouth:
One whose mouth is wide is understanding and courageous.	من كان واسع الفم فهو فهم شجاع.	One whose mouth is wide is courageous.
One who has thick lips is stupid and of coarse nature.	ومن كان غليظ الشفة فهو أحمق غليظ الطبع.	One who has thick lips and broad teeth, is stupid.
One whose lip is lightly pigmented is of poor health.	ومن كان قليل صبغ الشفة فهو ممرض.	
One who has weak, thin and scattered teeth is of a weak constitution.	ومن كان ضعيف الأسنان رقيقها متفرقها فهو ضعيف البنية.	
One who has long and strong canine teeth is insatiable and evil.	ومن كان طويل الأنياب قويها فهو نهم شرير.	
On the signs of the face and the figure	في دلائل الوجه والصورة:	
If a man has the figure of a drunk, he is a heavy drinker.	إذا كانت صورة الإنسان بالحالة التي تكون عليها صورة السكران فهو سكير.	
If it is that of the enraged, he is irascible.	وإذا كانت بالحالة الغضبان فهو غضوب.	
If it is that of shyness, he is a shy being.	وإذا كانت بالحالة الخجل فهو حيي خجل.	
One who has a fleshy face is lazy and ignorant.	ومن كان لحيم الوجه فهو كسلان جاهل.	One who has a fleshy face is ignorant and a liar.
One who has fleshy cheeks is clumsy.	ومن كان كثير لحم الخدين فهو غليظ الطبع.	
One who has a thin face is understanding and mindful of [his] affairs.	ومن كان نحيف الوجه فهو فهم مهتم بالأمور.	One who has a thin face is mindful of [his] affairs and understanding.
One who has a small face is despicable, irresolute, a flatterer and wicked,	ومن صغر وجهه فهو دنيء خفيف ملق خبيث.	One who has a small face that tends to yellowness is evil, wicked, a cheat and quarrelsome.
One who has a very round face is ignorant.	ومن كان شديد استدارة الوجه فهو جاهل.	
One who has too big of a face is lazy.	ومن أفرط عظم وجهه فهو كسلان.	

One who has a long face is impudent.	ومن كان طويل الوجه فهو وقح.	ومن طال وجهه فهو وقح.	One who has a long face is impudent.
One who has an ugly face is only rarely of good character.	ومن كان سمح الوجه لا يكون حسن الخلق إلا في [101] الندرة.		
		وأجود الوجوه ما كان حسن السعة بادى الحياء غير متسع جدًا ولا صغير جدًا، سهل الخدين، رقيق الشفتين، منتظم الأسنان، غير كثير شعر اللحية والحاجبين.	The best face is one with a beautiful width, of evident modesty, neither very wide nor very small, with easy cheeks, thin lips, with even teeth, without too much hair in beard and eyebrows.
One whose temples are swollen and whose jugular veins are full is irascible.	ومن كانت أصداعه منتفخة وأوداجه ممتلئة فهو غضوب.	الصدغان: ومن كانت أصداعه منتفخة وأوداجه ممتلئة فهو غضوب.	The temples: one whose temples are swollen and whose jugular veins are full is irascible.
On the signs of the ear في دلائل الأذن:			
One who has big ears is ignorant and will live long.	من عظمت أذنه فهو جاهل طويل العمر.	ومن كان عظيم الأذن جدًا فهو جاهل، إلا أن يكون حافظًا.	One who has <u>very</u> big ears is ignorant, <u>though of good memory</u> .
A small ear is a sign of wickedness and [the person] will be short-lived.	وصغر الأذن يدل على خبث وقصر عمر.	ومن كان صغير الأذنين جدًا فهو أحمق سارق زان جبان،	One who has very small ears is stupid, a thief, an adulterer and a coward.
One who has flabby ears is short-lived.	ومن كان أغصف الأذن فهو قصير العمر.		
		وخيرهما ما كان متوسطًا غير كثير الشعر فيهما.	and the best of the two is if they are intermediate, without much hair in them.
On the signs of the voice, the speech and the breath في دلائل الصوت والكلام والنفس:			
One who has a rough and loud voice is courageous.	من كان صوته غليظًا جهورًا فهو شجاع.	من كان جهير الصوت فهو شجاع جسور مقدم.	One who has a loud voice is courageous, <u>daring and bold</u> .

	ومن كان خشن الصوت مائلا إلى الحدة فهو جاهل فُذْمُ صبور على الجفاء والتعب، ومن رُقْ صوته إلى الغاية فهو نَزْرَقْ سىء الخلق. وخيرهما المعتدل المائل إلى النُفَّة والليونة.	One who has a raucous voice with a tendency to sharpness is ignorant, dull, patient in harshness and difficulty. And one who has an extremely thin voice is hasty and of bad character. And the best of the two is the intermediate that tends to nasalisation and softness.
	الكلام: من كان كلامه معتدلا بَيْنَ العُلْطَةِ والرقّة واللكنة والتأتى فهو عاقل مدبر صدوق طيب الأخلاق حسن المرافقة.	The speech: one whose speech is moderate, between roughness, delicacy, stammering and slowness, is prudent, a leader, trustworthy, good-natured and a good companion.
One who speaks fast is rash and of little understanding.	ومن كان كلامه سريعا فهو عجول قليل الفهم.	ومن كان كلامه سريعا، لا سيما إن كان صوته رقيقا، فهو وقح جاهل كذوب.
One whose speech is loud and fast is rash, ill-natured and irascible.	ومن كان كلامه عاليا سريعا فهو عجول سىء الخلق غضوب.	ومن كان كلامه غليظا فهو غضوب سىء الخلق.
One who has a deep breath is of evil intention. One who has a deep voice has a greedy belly.	ومن كان نفسه طويلا فهو رديء الهمة. ومن كان صوته ثقيلًا فهو رغب البطن.	
One whose voice is nasal is envious and harbours ill will against people.	ومن كان أغن الصوت فهو حسود مضمّر الشر للناس.	ومن كان كلامه أغن صبرًا فهو حسود متحيل.
A coarse voice is a sign of stupidity and a lack of intelligence.	وخشن الصوت دليل على الحمق وقلة الفطنة.	ومن كان حسن الصوت فهو دليل على الحمق وقلة الفطنة وكبر النفس.
		One who has a beautiful voice, this is a sign of stupidity, a lack of intelligence and pride.

<p>ومن يحرك جسده كثيراً من الرجال ويلعب بيديه فهو خفيف سخي ف صلف خداع مهذار.</p>	<p>A man who moves his body much and plays with his hands is irresolute, simple-minded, vainglorious, treacherous and babbling.</p>
<p>ومن كان وقوراً سكيناً فهو تام الخلق مدبر صحيح العقل. ومن كان ألكن أو ناقص الكلام فهو ناقص العقل.</p>	<p>And one who is grave and taciturn is of a perfect nature, a leader of sound reason. One who stammers or has an imperfect way of speaking is also of imperfect reason.</p>
<p>On the signs of the flesh</p>	
<p>Much rough and hard flesh is a sign of slowness of understanding and feeling. Soft flesh is a sign of a good understanding and good nature.</p>	<p>اللحم الكثير الغليظ الصلب يدل على غلظ الفهم والحس. واللحم اللين يدل على جودة الفهم والطبع.</p>
<p>On the signs of laughter</p>	
<p>One who laughs much is gentle, helpful and does not mind or care much about [his] affairs.</p>	<p>من كان كثير الضحك فهو دمث. مساعد قليل العناية والاهتمام [102] بالأمور.</p>
<p>One who laughs little is antagonistic, quarrelsome and never satisfied with what people do.</p>	<p>ومن كان قليل الضحك فهو مضاد مخالف لا يرضى بما يعمل الناس.</p>
<p>One who has loud laughter is impudent.</p>	<p>ومن كان عالي الضحك فهو وقح.</p>
<p>One who starts coughing while laughing or becomes asthmatic, is impudent and boisterous.</p>	<p>ومن كان يقع عليه سعال عند الضحك أو ربو فإنه سليط صخاب.</p>

On the signs of movements		في دلائل الحركات:	
Slow movements are a sign of silliness. And fast ones are a sign of inconstancy.		الحركات البطيئة تدل على البلاهة. والسريعة تدل على الطيش.	
On the signs of the neck		في دلائل العنق:	
One whose neck is very short is cunning and wicked.		من كان عنقه قصيرًا جدًا فهو مكار خبيث.	ومن كان عنقه طويلًا رقيقًا فهو صياح أحق جبان.
One whose neck is long and thin is noisy, stupid, ill-natured and a coward.		ومن كان عنقه طويلًا دقيقًا فهو صياح أحق سيء الخلق جبان.	ومن كان عنقه قصيرًا جدًا فهو مكار خبيث.
One whose neck is thick and strong and powerful is strong, irascible and a violent attacker.		ومن كان عنقه غليظًا قويًا شديدًا فهو قوي غضوب بطاش.	ومن كان عنقه غليظًا فهو جاهل أكل.
		وخيرها المتوسط الظاهر العروق القليل لحم القمحوه.	
		The best of them is the intermediate one whose veins are visible and with little flesh on the back part of the head.	
On the signs of the belly		في دلائل البطن:	
Strong ribs and much flesh on them are a sign of ignorance, and a soft belly is a sign of a good intellect.		شدة الأضلاع وكثرة لحمها يدلان على الجهل، ولطافة البطن تدل على جودة العقل.	
A big belly is a sign of much sex.		وعظم البطن يدل على كثرة النكاح.	[122] ومن كان كبير البطن فهو <u>أحمق جاهل معجب بنفسه</u> يحب النكاح. —
Thin and delicate ribs are a sign of a weak heart.		ودقة الأضلاع ورققتها تدل على ضعف القلب.	
		ولطافة البطن وقلة سعة الصدر يدلان على جودة العقل وحسن الرأي.	
		A delicate belly and a breast that is not too wide are signs of a good intellect and sound reason.	

On the signs of the back		في دلائل الظهر:	
A large back is a sign of strength, eminence and heavy anger.	عرض الظهر يدل على الشدة والكبر وشدة الغضب.	وعرض الكتفين والظهر يدلان على الشجاعة مع خفة العقل.	Large shoulders and back are signs of courage in combination with a weak intellect.
A bent back is a sign of a bad character.	وانحناء الظهر يدل على رداءة الخلق.	وانحناء الظهر من غير كبير يدل على <u>شكاسة</u> الخلق.	A bent back <u>that is not big</u> is a sign of a <u>quarrelsome</u> character.
A straight back is a favourable mark.	واستواء الظهر علامة محمودة.	وترافاة الصدر واستواء الظهر علامة محمودة.	A delicate (?) <u>breast</u> and a straight back are praiseworthy marks.
On the signs of the shoulders		في دلائل الكتفين:	
Thin shoulders are a sign of a lack of intelligence.	الكتف الدقيق يدل على قلة العقل.	والكتف العريض يدل على جودة العقل.	
Wide shoulders are a sign of a good intellect.	وشخص رأس الكتف جدًا يدل على الحمق.		
A very towering tip of the shoulder is a sign of stupidity.			
		وإذا برزت الكتفان فانهما يدلان على سوء النية وقبح المذهب.	When the shoulders are protruding, this is a sign of bad intention and mean doctrine.
On the signs of the arms		[103] في دلائل الذراع:	
When the arms are so long that the palm reaches the knee, it is a sign of a noble soul, eminence and love for the people.	إذا كان الذراعان طويلين حتى يبلغ الكف الركبة دل على نبل النفس والكبر وحب الناس.	إذا طالعت الذراعان حتى يبلغ الكف <u>الرُكبة</u> دل على <u>الشجاعة</u> والكرم.	When the arms are so long that the palm reaches the knee, it is a sign of <u>courage</u> and <u>magnanimity</u> .
When the arms are very short, the person loves evil and is a coward at the same time.	وإذا قصر الذراعان جدًا فصاحبهما محب للشر جبان مع ذلك.	وإذا قصرتا، أي الذراعان فصاحبهما محب للشر جبان.	When they are short, that is the arms, the person loves evil and is a coward.
On the signs of the palm		في دلائل الكف:	
The soft and delicate palm is a sign of fast learning and understanding.	الكف اللينة اللطيفة تدل على سرعة العلم والفهم.		

The ugly and short palm is a sign of stupidity.	والكف الفاحشة القصير تدل على الحمق.		
The very thin and long palm is a sign of impudence and frivolity.	والكف الدقيقة الطويلة جدًا تدل على السلاطة والرعونة.	والكف الطويلة مع الأصابع الطوال تدل على النفوذ في الصناعات وإحكام الأعمال وتدل على الرئاسة. وغلظ الأصابع وقصرها يدل على الجهل والحمق وقصر الهمة.	A long palm with long fingers is a sign of penetration in the crafts and mastering the tasks and a sign of leadership. Thick and short fingers are a sign of ignorance, stupidity and a lack of ambition.
On the signs of the loin, the hip and the leg	في دلائل الخفّ والورك والساق والقدم:		
Fleshy and hard feet are a sign of bad understanding.	القدم اللحم الصلب يدل على سوء الفهم.	وكذلك القدم الغليظة اللحيمة العريضة تدل على الجهل وحب الجور.	Similarly, thick, fleshy and broad feet are a sign of ignorance and love of tyranny.
Small and little feet are a sign of an immoral person and a buffoon.	والقدم الصغير الحقيق يدل على أن صاحبه صاحب فجور ومزاح.	والقدم الصغيرة اللينة تدل على الفجور.	Small, soft feet are a sign of immorality.
Thin heels are a sign of cowardice. Coarse and strong ones are a sign of strength.	ودقة العقب تدل على الجبن، وغلظه وقوته يدلان على الشدّة،		
		وخيرها ما كان بين ذلك حسن الاستواء والجودة وخفة اللحم وسلامة الأظفار وانتظام الأصابع. ورقة العقب دليل على الجبن، وغلظهما دليل الشجاعة.	The best of them is between that of good straightness and quality, of weak flesh, with sound nails and even toes. Thin ankles are a sign of cowardice, and thick ones are a sign of courage.
Thick legs and hamstrings are a sign of foolishness and conceit.	وغلظ الساقين والعرقوبين دليل على البله والنفخة.	[123] وغلظ الساقين والعرقوبين يدل على البله والقحة وقوة الجسم.	Thick legs and hamstrings are a sign of foolishness, impudence and a strong body.
Much flesh on the hip is a sign of weakness and laxity.	وكثرة لحم الورك يدل على ضعف القوة والاسترخاء.	وكذلك كثرة اللحم في الورك يدل على ضعف القوة والاسترخاء.	Likewise, much flesh on the hip is a sign of weakness and looseness.

Protruding hip bones are a sign of courage. If the bones of the loins are protuberant, this is a sign of strength and might. Thin loins are a sign of love of women, a weak body and cowardice.	وشخص عظم الوركين يدل على الشجاعة. وإذا كان الحَقْوَان شاحصي العظام فتلك علامة الشدة والجبروت. ودقة الحَقْو تدل على حب النساء وضعف البدن والجبن.	
On the signs of the steps		
One whose steps are wide and slow is deliberate and successful.	من كانت خطاه واسعة بطيئة فهو متأنٍ منجح.	ومن كانت خطاه واسعة بطيئة فهو مُنْجَحٌ في جميع أمورهِ وأعماله مفكر في عواقبه.
One whose steps are short and fast is rash, does mind [his] affairs and does not judge them well. [...] ⁴⁴	ومن كانت خطاه قصيرة سريعة فهو عجول ذو عناية بالأمور غير محكم لها. [...]	ومن كانت خطاه قصيرة سريعة فهو عجولٌ شَكِسٌ غير محكم للأمور سيء النية فيها.
[...] Among the signs of a balanced man of good understanding and nature are that he should be neither tall nor short, neither slender nor fleshy,	[105] [...] ومن علامات الرجل المعتدل الجيد الفهم والطبع أيضاً، أن يكون بين الطويل والقصير، والقضيف واللحيم،	وخير الرجال الرجل المعتدل، الفهم، الجيد الطبع؛ يكون لحمه ليناً رطباً متوسطاً بين الرقة والغلظ وبين الطويل والقصير،
white permeated with red, with palms and feet of medium size and medium fleshiness, and of a medium-sized head, with a slightly broad neck,	أبيض مشرب حمرة، معتدل الكف والرجل في الصغر والكبر وقلة اللحم وكثرته، معتدل الرأس في العظم، في رقيقته غلظ قليل،	أبيض مائل إلى الحمرة والسمرة صافى السمرة، أسيل الخدين، سهل الوجه، أزج الحاجبين،
		white, with a tendency towards red and brown, of pure brown, with smooth cheeks, of an easy face, with beautifully arched eye-brows,

⁴⁴ In al-Rāzī's text, three sections ("On the signs of courage", "On the signs of cowardice", "On the signs of a man of good understanding and nature") follow here. While the first two have no equivalent in the *Sirr al-asrār*, there is a parallel to the second part of the third, which I therefore adduce again.

⁴⁵ I have left out seven sections of al-Rāzī's text ("On the signs of the philosopher", "On the signs of a man of coarse nature", "On the signs of a impudent man", "On the signs of a man of a loathing mind", "On the signs of the lecherous", "On the signs of the natures of the female", "On the signs of the eunuch") that have no equivalent in the *Sirr al-asrār*.

his hair tending a bit to be red, neither lank nor curly, his face round, his nose straight and very beautiful, of medium-size, his eye bluish-black, with moistness and purity [...]. ⁴⁵	وشعره يميل إلى الحمرة قليلاً بين السبط والجعودة، ووجهه مستدير، وأنفه مستوي حسن جداً معتدل في العظم، وعينه شهلاء فيها رطوبة وصفاء. [...]	حسن الشعر، بين السبط والسهولة والجعودة، أصهب الشعر، متوسط العينين مائلتين إلى الغور، معتدل الرأس، في رقبته استواء،	with beautiful hair, neither lank nor smooth nor curly, of reddish hair, of medium-sized eyes, tending to be deep, of a medium head, of a straight neck,
		ماثل الأكتاف مجتمعهما، عديم اللحم في الصلب والأوراك، في صوته اعتدال بين الغلظ والرقّة، سبط الكف، طويل الأصابع مائلة إلى الرقّة قليل الضحك والمزاح والمرء، كأنما يخالط نظره سروره أو فرح؛ إذا مشى يطيل الالتفات، قليل الكلام فيما لايعنيه، تارك للهلل، غير متعرض للطمع.	his shoulders tending to meet each other, without flesh in the backbone and on the hips, with a balanced voice, neither thin nor coarse, of open hand, with long fingers tending to be thin, laughing, joking and disputing little, so that rather his look is merging with his joy and happiness, when he walks he lengthens the attentions (?), speaking little what he does not mean, without impatience, and not greedy.
		[124] فإذا ظفرت يا اسكندر، بمن هذه صفته فاستخلصه لنفسك وولّه أمور رعيتك وحوادثك.	Alexander, if you find someone of this characteristic, choose him for yourself and give him power over the affairs of your flock and over your concerns.
	[107] [...]		
All one needs for physiognomic judgements and examinations	جملة يحتاج إليها في أحكام أمر الفراسة واستقصائها		
One should not make haste in judging by only one sign. But one should collect all one can. Then judge accordingly.	ينبغي أن لا يسرع الحكم بدليل واحد، ولكن يجمع منها ما أمكن. ثم تكون قضيتك في الحكم عليه بحسب ذلك.	ويلزمك، يا اسكندر، أن لا تسرع في الحكم بدليل واحد ولكن اجمع شواهدك كلها.	Alexander, you must not hurry in your judgment based on one sign only. But collect <u>all</u> your <u>evidence</u> .

And if you have contradictory signs, weigh their strengths and indications and go for the more probable. And know that the signs of the face and the eye especially are the strongest and soundest signs.	ومتى جاءتك دلائل متضادة وزنت قواها وشهاداتها ثم ملت إلى الأرجح. واعلم أن دلائل الوجه والعين خاصة أقوى الدلائل وأصحها.	ومتى جاءتك شواهد متضادة، فيل إلى الأقوى والأرجح تُصَبِّ وتُنَجِّ أمورك بعون الله تعالى بعون الله تعالى وكرمه. والله الموفق. والله الموفق.	And if you have opposing evidence, go for the stronger and more convincing and you will attain your goals and be successful with the help and generosity of God, the Sublime. God is the one who grants success.
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